A TREATISE
ON THE
COPAL OIL VARNISH;
Or, What in FRANCE is call'd,
VERNIS MARTIN.

Together, with the

UNDOUBTED RECEIPT

For making that excellent Varniſh,

And the Method of laying it on Wood, Metal, or Papier Machée;

And highly poliſhing the ſame.

Printed for S. CROWDER in Pater-noſter-Row,

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To the READER.

THIS Treatiſe on making the Copal Oil Varniſh, was intended to have been printed ſome Time ago; but the Editor being engaged in a large Undertaking abroad, which called him from this Country, was the means of it's Delay.

Having quitted the Employ, is the Reaſon of it's being publiſhed; and tho' this Receipt was purchaſed at a high Price, it is now given to the Public at the moſt moderate Expence.

Multitudes are to this Hour poreing over various expenſive Tryals to make this excellent and durable Varniſh; but I believe very few have nearly hit on the real Method of making it, or have brought it to the deſired Perfection.

I flatter myſelf this Publication will prove of general Utility, as it is undoubtedly the true Receipt uſed by Martin himſelf; and in all the Manufactories who varniſh either Wood, Metal, or Papier Machée; and more eſpecially the rich high varniſhed Equipages of the French Nobility.

The method here layed down is ſo exceedingly explanatory, that it will be found almoſt impoſſible to err; and the Editor has not the leaſt doubt but the Purchaſer adhering cloſely to the Receipt and Method here following, will be enabled to high varniſh equal to the French themſelves.

A TREATISE on making The COPAL Varniſh, OR, VERNIS MARTIN.

THE making of the Copal Oil Varniſh, which ever ſince Martin of Paris invented it, has born his name, has ſo ingroſſed the attention of the Engliſh, from the time the Society of Arts and Sciences offered their Premium for the making of it, that the venders of the Gum Copal have made large Profits from its ſale; and the daily demand ſtill ſo great, that happy are they who can get half a dozen pounds at the moſt exorbitant rate.

A Multiplicity of Eſſays have been made to make this excellent Varniſh; and numbers are ſtill endeavouring by every expenſive and Chymical Preparation to diſſolve this Gum ſo clearly as to make it the deſired Varniſh: hard, to bear a fine poliſh, and not liable to crack or ſoften by Heat.

Few, and very few, have brought it to any perfection, from a miſtaken notion in the making of it. Others by being not ſkilled in the gum, buy the gum Anomy in it's ſtead; and as it bears a great reſemblance to Copal, it is frequently hawked about by the Jew dealers for real Copal; and ſometimes by their mixing them together, are enabled to deceive the judicious.

Copal is a Mexican gum, which oozes from inciſions being made in a large Tree; it is exceedingly tranſparent, though of a very glutinous nature, and when broke, it's ſurface bears a prodigious gloſs; and is in larger lumps than other gums; it bears a grateful and warm ſmell, and will diſſolve both in turpentine oil, and ſpirits of wine: in oil of turpentine it will be longer diſſolving; and of a much browner colour.

The chief uſe of this Gum is to make it into

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varniſh

varniſh; with which, wood, metal, or papier machée is incruſted, and afterwards highly poliſhed, and ſo tranſparent muſt this varniſh be, as not to ſully the work, bear a fine gloſs, and not liable to crack.

All theſe qualities are found in that invented and uſed by Martin, in Paris.

For making a varniſh in England, to anſwer the above purpoſe, the Society of Arts and Sciences offered their premium: whether it has been claimed I know not; had it, I ſhould ſuppoſe the claimant would have made known his ingenuity by a diſplay of his art, on ſome capital object.

The durable quality of the copal varniſh is not to be found in any other, nor can copal, if mixed with ſpirits of wine, or diſſolved into a ſpirit varniſh, be of any uſe in the high varniſhing equipages, as it impoſſible to hinder it from cracking. That toughneſs of the gum copal, when made into an oil varniſh, makes it irreſiſtable; nor doth any other gum retain ſo white a diſſolution in oil as copal; but it's toughneſs renders it not very eaſy to diſſolve.

The whiteſt Copal varniſh that can be made

with

with an expreſſed oil, as poppy, walnut or linſeed, will not be clearer than amber beer: if it is made with any ethereal oil, as Lavender, Roſemary, &c. it will diſſolve clear as the gum itſelf: but as varniſh thus made has little glutony, and takes much more time drying, many more coats laying on, and will not bear poliſhing, it is rendered of no uſe in high varniſhing; but is an excellent varniſh for new pictures; a few coats layed on with due time allowed for drying between each coat, will preſerve and glaze all work that is not to be expoſed to the weather, or does not need poliſhing. But this varniſh if layed on too thick, will crack and rub up as ſpirit varniſh doth. Spirit varniſh is the deſtruction of all painting it is layed over, as it not only cracks it's ſurface, but tears up the painting from the ground, with waſhing will turn white, and is eaſily ſtained by dirt; hard water is it's great enemy; notwithſtanding it is frequently uſed in Coach varniſhing, on account of its diſpatch: and more eſpecially as it anſwers the coachmakers end, for its cheapneſs, and immediate drying by a charcoal fire.

For particular uſes, I have made a good deal of varniſh with Copal diſſolved in oil of roſemary and lavendar; and have uſed them with ſucceſs; and gave them a gentle poliſh down; but have al-

ways

ways allotted them ſufficient time to dry between each coat, and to harden for a conſiderable time before I poliſhed them down ſmooth.

Copal is the only gum made uſe of for the high varniſhing and poliſhing of wood, metals, or papier machée; and when mixed with amber tho' it diſſolves ſomewhat browner, is ſtill a ſtronger and more durable varniſh; it is generally called the copal varniſh tho' it is mixed with amber; care muſt be taken to pick out the whiteſt amber.

Amber is a reſinous ſubſtance, of a yellow tranſparency, and has a ſmell like oil of turpentine; it is found on the ſhores of the Baltic Sea. This gum is exceedingly hard, and very difficult to diſſolve with any clearneſs. Of the coarſe and browneſt ſort of Amber, is made the black Japan.

For darker grounds, Amber varniſh alone is frequently uſed, and bears a moſt excellent poliſh; Amber and Copal for finer work, and Copal alone for light or white grounds.

Great care muſt be taken in the laying on this varniſh, that no duſt ſettle between the coats of varniſh layed on, for ſhould it once ſettle, it never

can be properly got off again. In ſummer-time the French Manufactories always have one or two concealed Stoves in the room they varniſh in: in winter more; and ſuch wares as can, receives the heat of a gentle oven.

The ſame is practiſed in the manufactories of Birmingham, where all kinds of ware are put on wire ſhelves, into the oven, between every coat of varniſh given. Pannels for coaches, of copper and papier machée, I have ſeen received in the oven, both in Paris and Birmingham; curiouſly ſtamped and painted.

For the generality, the varniſhers of Equipages ſuffice with ſtoves, to make their chamber as warm as poſſible, keeping the heat gradual; and the window ſaſh thrown up on the outſide to let in the heat of the ſun in ſummer: but the inſide ſhould be covered with fine canvaſs, that the inſects may not fly in, and ſettle on the pannels.

The perfection this art of high varniſhing and poliſhing is carried on with in Paris is immenſe: which cauſed the Society of Arts and Sciences in London, to endeavour at the rivaling them; and bringing our own Ariſts into the method of ma-

king

king the papier ware, and varniſhing it like the French; accordingly they offered their premium in the following Terms.

Article 100.

For the greater improvement in varniſh to anſwer the ends of that of Martin at Paris; the properties of which are the being hard, tranſparent, of a light colour, capable of the fineſt poliſh, and not liable to crack; one quart to be produced to the Society; thirty Pounds.

Each Candidate when his varniſh is produced, muſt alſo produce a pannel of wood, large enough for a coach door, painted with the fineſt white ground; blue, green, pompadore, or red; finiſhed with the ſame varniſh, ſo as to be proof againſt a hot ſun, froſt or wet.

N. B. This pannel was to be expoſed to the weather ſix Months.

The merits here required are ſuch as no varniſh hitherto made, or ever will be, (in this or

any other country) can arrive at. Martin never made ſuch a varniſh: for the heat of ſo long a ſcorching ſun, ſudden ſhowers, cold and froſt, no gums can reſiſt; it muſt crack or ſhrivel up.

I remember the ſummer after this premium was offered, to have ſpoke to Martin of the properties there required, and in what manner this pannel was to be expoſed for ſix Months; when he anſwered me, *Quand cela eſt découvert j'ai fini de mon vernis; When that's diſcovered I have done with my Varniſh.*

So different from this is the Martin Varniſh, that the greateſt care is taken not to let an Equipage ſtand too long in the ſun. The drivers of the French Voitures will often ſhift from ſide to ſide to avoid the heat, and ſeek the ſhade, knowing it to be prejudicial to the varniſh and painting. How common is it on the road, in France, to ſee the ſumptuous varniſhing on their Carriages nicely covered up with Oil Skin, lined with flannel, to preſerve them both from the ſun and wet. An Equipage thus highly finiſhed and varniſhed has the greateſt care taken of it; but if the Martin varniſh poſſeſſed ſuch qualities as are expected in that to be made in England, there would be no

need of ſuch care; as nothing could poſſibly injure it; could ſuch a varniſh be made as was there advertized for, it would be of infinite ſervice in many other reſpects, as nothing could periſh that was varniſhed with it; I know of no metal, wood, or any other ſubſtance ſo expoſed, that would not receive injury; much more a thin incruſtment of gums and oil.

The high varniſhing coach pannels in England with an oil varniſh, was firſt introduced by Dr. Ward, who had a Chariot varniſhed by one Chateauneuf, a foreigner, at Mary le Bonne; but failed and cracked all over. Lord Bolingbroke had an Equipage high varniſhed with ſucceſs; this ſet Dr. Ward about having a new Berlin, highly varniſhed by a German; which was finely done, and rival'd any varniſhed in Paris. This Varniſher is ſtill in England, and performs the high varniſhing of Equipages with the greateſt elegance, and equal to any of the French; nay, in ſome works ſuperior; for I do not remember ever to have ſeen a perfectly white ground in Paris: this man has varniſhed many beautifully white, and with care, have ſtood ſeveral years.

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in London as in Paris, and each City ſeem to rival the other in the multiplicity and ſplendor of their Equipages; in London the varniſhing is monopolized by one or two people, as the making the varniſh, the manner of laying it on, and poliſhing it, hath hitherto remained a ſecret. The ſame was in Paris practiſed by Martin, and he was then the only high varniſher; as his method was for many Years unknown to other Artiſts.

In France the rich ſpangled grounds on their carriages make a prodigious brilliant appearance, as moſt of their pannels are convex. The form and manner of their being laid on, requires great art and nicety. The Engliſh are not arrived at hardly the knowledge of this art; in France it is beyond deſcription curious.

Next to Paris and London, Berlin and the Hague may boaſt of the moſt ſplendid Equipages; tho' I have generally found thoſe that were high varniſhed, have been done in ſpirit varniſh; and conſequently much cracked; nor does their gilding appear with half the luſtre and richneſe of the French.

In England many a fine varniſhed Coach, is to-

tally

ſpoiled ſoon after it's being uſed; by the indolence and ſlovenlineſs of the Coachmen. The quantity of building perpetually carried on in London, makes the dirt of the ſtreets half lime; an Equipage ſplaſhed with this ſoil, and by the neglect of the coachman ſuffered to dry on, will preſently eat thro' and periſh both varniſhing and painting.

Before I proceed to the receipts for making this valuable varniſh, I ſhall make mention of the time theſe pieces of high varniſhing will take doing; which, if they are meant to ſtand will be full ſix weeks; nor ſhould they be uſed immediately after they come from under the varniſher's hand, but ſtill left to harden a week or two longer.

In France carriages are often made many months before they are uſed, and it's not uncommon to ſee them ſtand in ranks for ſale, by which means a handſome voiture may be had in a ſhort time, and the varniſhing and gilding perfectly hard. In England the mode of building and painting our Equipages differs ſo much from the French, that this manner of having them made ready for uſe could not be ſo eaſily adopted; as moſt of the nobility and gentry have them made after their own taſte: and the pannels have the family arms bla-

zoned on them. In Paris, only the prime nobility put their arms on their Coaches, and that not very often : the generality of their great folks, paint only flowers, hiſtory, or ornaments of ſpecklings, by which means the painting and varniſhing may be done before hand. In England Equipages are frequently beſpoke, and expected the Coachmaker gets them ready for uſe, in leſs time than they could be properly painted and varniſhed; from which it often happens the painting gilding and varniſhing muſt be forced by charcoal fires, and perhaps layed on upon little better than primed wood.

The works of the German high-varniſher I have ſeen ſtand ſeven years without the leaſt crack in them. His white grounds, by mixing his varniſh with the colour makes them more liable to crack : yet with care and now and then a repair, I have ſeen them laſt two and three years ; theſe grounds are more curious than durable. But on no account will he warrant his varniſh to ſtand, unleſs ſix Weeks are given him to do it in ; and then it is ſumptuouſly performed.

I ſhall now proceed to the making of the Copal and Amber varniſh.

Firſt, it is neceſſary to be furniſhed with a proper veſſel to make it in, which ſhould be ſuch a one as follows.

LET there be made a large earthen pot, with a cover; let the ſhape reſemble a Chocolate pot, with a handle to it; the cover muſt fix on exceedingly cloſe, and the veſſel large enough to hold a gallon; and well glazed inſide and out. Care muſt be taken this Pot is exceedingly ſtrong, and not cracked when ſet on the Fire, leſt it ſhould burſt and fire the Gums and Oil, which may be attended with dangerous conſequences, and for the better ſafety ſhould be done in an open place.

The RECEIPT TO MAKE THE COPAL AND AMBER VARNISH.

LET your Melting Pot be warmed, and then pour into it four Ounces of Chio, or Cypreſs Turpintine; let it diſſolve till it is fluid; then pour into it eight Ounces of Amber

finely

finely powdered and ſifted; mingle it well with the fluid Turpintine, and ſet it on your Fire for a quarter of an hour. Now take off your pot, and gently pour into it a pound of Copal, finely bruiſed, but not powdered; ſtir theſe well together, and add four Ounces more of your Chio Turpintine, and a Gill of warm Turpintine Oil. Set it again on your Fire, blowing it a little briſker.

When it has been on your Fire about half an hour, take it off, open your pot and ſtir them well together, adding two Ounces of the fineſt and whiteſt Colophony. Set it again on the Fire, adding a greater briſkneſs to it with the Bellows, and let it remain till all is diſſolved, and fluid as water. Then take off your Pot, remove it a little Diſtance from the Fire, and let it ſtand a few Minutes till the exceſs of heat is ſomewhat abated. Then, have ready by you twenty four Ounces of Poppy, Nutt, or Linſeed Oil, made drying; and pour it into your diſſolved Gums, by degrees, boiling hot; (but let that be boiled on another Fire, at a little Diſtance from that you melt your Gums over.)

ſtirring them together with a long Deal Stick; when you have thoroughly incorporated your fluid Gums and Oil, ſet them over your Fire for a few Minutes, ſtill ſtirring it about, till it boils once up; then take it off, carry it to ſome diſtance, and pour into it a quart of Turpintine, made hot over your ſecond Fire. Stir all this well together, and give them one boil up; then take it off, and pour into it, a pint more of Turpintine, made hot, ſtill ſtirring it well. If your Gums are thoroughly melted, and you have incorporated them well, your varniſh is made.

Let it now ſtand by to cool; and when it is become only luke warm, ſtrain it through a cloſe cloth into another veſſel, and if you find your varniſh too thick, thin it with Oil of Turpintine; till it is only the conſiſtancy of Linſeed Oil. Strain it a ſecond Time, then bottle it for uſe, and let it ſtand a month, at leaſt, before it is uſed.

If this Varniſh is made with care, your Fire, briſk, and neither your gums nor oil ſuffered to burn, it ſhould be as clear as Amber Beer; which

as fine as any Martin ever made, with an expreſſed Oil.

The diſagreeable Smells ariſing, from the melting of the Gums, and the very great Smoak iſſuing from them makes it proper to be done in a yard or open place; a frequent repetition of making this Varniſh requires it; otherwiſe a confined place will be very prejudicial to the health of the maker.

This is the actual Copal Varniſh, as invented made, and uſed by Martin, and which has made ſo much Noiſe in London, theſe twenty Years paſt.

The MANNER this VARNISH is layed on, and the Method uſed to rub down, and highly poliſh the ſame.

When your piece to be varniſhed, is finiſhed painting, (whoſe Colours ſhould be layed

on

on as ſmooth as poſſible) let it ſtand till it is perfectly hard, leſt you rub up the painting by varniſhing, before it is dry.

Let your Varniſh be only of the conſiſtancy of Oil, otherwiſe it will be too thick for you to work it freely.

VARNISH your pannel ſmoothly over, and let it ſtand by till quite dry; then varniſh it over again, obſerving to pick of any little hairs or grit that may have fallen on it. When you have varniſhed over the work half a dozen Times, let it ſtand by two or three days till it is thoroughly dry; then take fine Pumice Stone, powder and ſift it finely: and with a wet coarſe rag, dipped into it, rub down your pannel, till the Streaks of the Bruſh and all kind of blemiſhes are removed. When you find your painting to be perfectly ſmooth, and all of one ſurface, waſh off and dry your pannel well, then varniſh over your work again, repeating the coats of varniſh, till you find you have a ſufficient body; which for ſmooth painting, will not take more than ten or a dozen Times. This done, and properly hardened, rub it down a few Minutes with the powdered

Pumice

Pumice Stone as before. Clear and waſh off the Pumice Stone as ſoon as you find it has taken off all the Blemiſhes the varniſhing may have received; then take fine Emery and give it a courſe of rubbing down, till your pannel bears a ſurface ſmooth and even as glaſs. Now dry off your Emery, and take powder of fine rotten Stone, nicely ſifted, and with your wet rag rub it ſometime, till with the palm of your hand, rubbed two or three times in the ſame place, your pannel diſcovers a gloſs, equal to glaſs; this done, clear off your work, and dry it clean; then with another rag, or bit of flannel, dipped in ſweet Oil, rub your painted board a few times over, and then clear it off with fine dry Powder, or Flower, and your Hand; and a piece of fine Flannel dipped in your Flower and rubbed over it, when cleared of the Oil, will give it a Luſtre, as tho' your painting was under a glaſs, and the Surface equally as ſmooth.

This is the exact manner uſed to poliſh all Things varniſhed in Oil Varniſh; and ſuch ware (I before obſerved) as can, ſhould be ſet in a warm oven, between every coat of varniſh given; and in Chambers where large work, as Equipages

Eſcritoires,

Ecritoires, and Cabinets are varniſhed, they ſhould bo gradually heated by Stoves. Martin had a method on hot and ſun-ſhining days, of drawing out his voitures to receive it's heat; but I can by no means approve of ſuch a method, as I obſerved to him the quantity of little Flies and other Inſects that ſettled on them, were difficult to take off again; and the ſudden Winds often covered them with duſt; while a cloſe Chamber warmed by Stoves, or the windows opened with Canvaſs before them, muſt I think be the moſt eligible method of keeping the work clean, and drying it better.

The AMBER VARNISH.

MELT Eight Ounces of Chio Turpintine and when fluid, pour into it a pound of fine powdered Amber; let it be poured in by degrees, ſtirring it all the while to mingle it the

better:

better; and when it is properly mixed, ſet it on your Fire for half an hour; then take it off, ſtir it well about, and add to it two ounces of the white Colophony. Put it again on your Fire, ſtop up the cover cloſe; raiſe the Fire, and blow it very briſk: an exceſs of heat muſt be uſed to melt the Amber; which done, and all perfectly fluid, take it off and let it cool a little at ſome diſtance.

Now pour upon your melted Gums a pound of your prepared linſeed or poppy oil, made drying, and poured in boiling hot, ſtir it well together till it is perfectly incorporated with the gum; then by degrees pour into it a quart of Turpintine made hot as before, ſtir it all well together; let it cool, and ſtrain it off for uſe; if this is properly made, it will be clear as Porter Beer. If any ſhould think the Chio Turpintine is put into this Varniſh in too great quantities, and may be liable to crack; let it be remembered that the exceeding Toughneſs of the Amber, will not let it melt clear, any other way, than by diſſolving it in the Turpintine; nor will that quantity remain to

mingle with the varniſh; but will at leaſt half evaporate. Amber can only be diſſolved clear by melting it in ſome leſs glutinous gum, and of an eaſier diſſolution.

A Varniſh for Pictures, Made of COPAL.

TAKE a pint of Oil of Lavender or Roſemary, and add to it eight Ounces of finely powdered Copal, and two Ounces of Chio Turpintine; ſet them over a gentle heat till diſſolved; which will not be more than a quarter of an hour. Stir them frequently together, and when all is fluid, take it off your Fire, and add to it a pint of Turpintine Oil made warm; ſtrain it off and bottle it for uſe;

and

and if you have not turned it brown, by too great heat, it will be as clear as Liſbon Wine.

This is an exceeding fine Varniſh for Pictures; or any other paintings that may require no poliſhing, and are not expoſed to the weather. It may be varniſhed over ſeveral times, and if properly dried betwen each coat layed on, will not crack. Landſcapes painted on cabinets, commodes, or other rich painted Furniture, may be varniſhed with this varniſh, and by making it a little ſtronger will bear a gentle poliſh, and with inſpection, and ſometimes rubbing it down, will be durable ſeveral years.

TO MAKE
A Gold Lacker Varniſh.

TAKE a pound of Gumbouge, and four Ounces of Ornotto, let them be finely powdered and ſifted; mingle them together and

pour

pour them into your varniſh pot, firſt having melted four ounces of Venice Turpintine. Let them be well ſtirred about, and ſet over a briſk Fire to diſſolve; frequently pouring in ſome Oil of Turpintine made warm, till all is diſſolved; then add to it a pint of Turpintine, ſhake it well together, and when cool add to it ſome of your Amber varniſh, You may alſo add to your gums an ounce of Seed-lac.

This varniſh will be of a rich and high colour to varniſh Gold with; and after it is twice laid on your Gold, and dry, then paſs it once over with your Amber Varniſh, which will hinder the yellow tinged varniſh from going off. Green Gold, may be tinged with a varniſh mingled with verdegreaſe, and the Yellow Gold, with the deep yellow gold Varniſh; the different coloured gold, in gilded works, will have not only a pleaſing but magnificent appearance; it is frequently done abroad, and is to be ſeen in moſt of the churches of Italy, and the Noblemen's hotels in France; but more eſpecially at Verſailles, Palais d' Orleans, and the Stad Houſe of Amſterdam. The Equipages in Paris are frequently done after this manner, and make a moſt delightful appearance. It has been introdu-

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ced in England, but failed of ſucceſs, thro' ignorance in the method uſed to lay the gold on, and the proper varniſhes to colour them with.

I ſhall now give the METHOD of making that rich and brilliant SPECKLE, call'd by the French, l' AVANTURINE.

YOU buy at the wire drawers, what is called plate wire; which is a compoſition of Copper, ſilvered over, wound upon bobbins. This flat Wire is perhaps in width the tenth part of an Inch; it is taken off the bobbin, and made into lengths of about a Yard, and ten or a dozen tied together, and twiſted round ſlackly with packthread; Then from the end, cut it with a pair of ſharp Sciſſors into ſmall bits, ſcarcely the ſixtenth part of an inch; you

cut

cut as many bits at a time as you have tied Lengths. This method is tedious, but is the only manner the French make them; one perſon will not cut more than half an Ounce in an hour.

When you have drawn the Ornaments you intend to have ſpangled, then take fat Oil and white Lead, and go over the ſhape of the Ornament you intend to be ſpeckled; then put your Speckles into a fine Hair Sive, and ſift them over your work, which will ſparkle and look like ſo many Diamonds.

Theſe ſpeckles being ſilver, tho' the brilliancy is ever ſo great, yet they will tarniſh, and cannot be kept of that colour; therefore the French always paſs them with lacker to make them look like Gold; or glaſe them with Lake, Verdigreaſe or Blew, which makes various beautiful tranſparancies; and when varniſhed in Copal or Amber Varniſh, may be poliſhed down as ſmooth as glaſs; and will be durable and brilliant as long as the pannel board endures. It will require more coats of Varniſh, on account of the height the Specklings lay.

Having finiſhed this ſubject on the Copal Varniſh; the manner of making it, together with the Amber, Picture, and Gold Varniſhes; and the actual method of high poliſhing the ſame, with the only manner of making the true French Speckle, or what in France is called, l' Avanturine; (and I think with that accuracy that the obſervers of theſe Receipts cannot fail)

I ſhall now make a digreſſion from this Treatiſe, by remarking the different methods the French and Engliſh Artiſts uſe in decorating their Equipages; and a word or two concerning the ingenious profeſſors of Coach painting, in England; and comparing them with the French Artiſts profeſſing the ſame.

The very great magnificence with which the French Nobility adorn their Voitures, has of late Years, among other French Importations, made it's way to London, and the high varniſhing and gilding has been as richly performed; but the Method and Grandure of painting the pannels, falls very ſhort of the magnificence of the French. The reaſon appears obvious: for inſtead of the excellent works of celebrated

maſters

maſters, the Coachmaker adviſes only a ſmall compartment of painting, and adds the further Expence, to the gilding and varniſhing. This may enrich the coachmaker, but the ingenious painter fingers not a tenth part of the Expence laid out by the Nobleman.

In France, this luxury of their Nobility is totally to the reverſe purpoſe: the Carroſſier, Sellier, or Coachmaker, is only rewarded for his Mechaniſm, while the painter lends his ingenuity to adorn it according to the Nobleman's Taſte, or his own Deſign. Hence it ariſes that the works of the moſt celebrated Maſters are often found on Coach Pannels; and they being preſerved by the varniſh, are made into ſome ſort of rich Furniture, when the carriage becomes uſeleſs. The great Le Brun, Fontaine, and Bouchier, have not diſdained to paint on coaches; even in Holland, where but few People ride, the works of their beſt Maſters appear on Coach Pannels.

In England, moſt people put on their Equipages, the Arms and Creſts of the Family they ſpring from, and ſometimes a blazoning of forty

or fifty quaterings: ſo zealous are they of their high deſcent; and thoſe who are enabled, by an Eaſt India Tour, or have raiſed themſelves from the moſt inconſiderable Employ, to the enjoyment of their Equipage, would undoubtedly not ride in it, were the Arms by their Name not blazoned thereon. From this Method of decorating their Coaches, if the arms are painted in a little mantle, or have a wreath of Flowers ſtrung round them, it is a ſufficient ſubject for the painting; the reſt of the Elegance is made up by gilding the frameing and ſprings, and the pannels glazed of a ruby or garnet colour. Some of our firſt Nobility and Gentry are deſirous of having their pannels elegantly painted, and by an Artiſt of higher Abilities; but for the generality of Equipages, their Elegance conſiſt in the gilding, and varniſhing, which make a prodigious ſhow, and in the eyes of the ignorant are thought immenſely ſuperb.

In France, Arms are ſeldom painted, unleſs on the Equipages belonging to the people of the

firſt diſtinction; this gives Opportunity for the Artiſt to diſplay his Ingenuity, by deviſing what Ornaments to fill his pannels with; which uſually conſiſt of Landſcapes, in bas relievo, richly heightened in Gold, Flowers, rich Ornaments, interſperſed with Boys and Beaſts; painted on high burniſhed yellow Gold grounds, ſtamped in various pleaſing forms, with another coloured gold: or in compoſitions of ingenious deviſes in ſpecklings, intermixed with real ſilver Spangles. Their Framings richly burniſhed and highly varniſhed, with Copal Varniſh. Theſe may be ſaid are truely ſplendid; nor do I ſay but I have ſeen many done in London, perfectly ſuperb, as to gilding and varniſhing; but on their pannels appeared not a ſufficient richneſs, to anſwer the reſt of it's decorations. Such a kind of Elegance inriches not the painter; while the Coachmaker makes a large demand on his Employer, for gilding and varniſhing: there is nothing (he tells you) ſo dear as Gold; and conſequently to thoſe unacquainted with the Arts ſounds with great Truth.

That the Engliſh have borrowed the mode of gilding and varniſhing their Equipages from the

French

French, is very obvious, for few Noblemen who go over to Paris, return without ſome ſort of Carriage painted there; and let the pannels be painted ever ſo trivially, that mode is immediately adopted for the Faſhion, on it's Appearance in London.

The Engliſh are moſt excellent in blazoning Arms, and the diſplaying of Heraldry. That perfectneſs in the drawing: and neatneſs of pencil, is no where elſe to be found. In France, Heraldry is a Science not generally known, and none of their Painters able to blazon it with the leaſt exactneſs or accuracy; and their incomiums are beſtowed in great profuſion on thoſe Engliſh Carriages which ſometimes appear in Paris well blazoned. From the Engliſh Painters being ſo greatly excellent in this Art, is, I apprehend, the reaſon why the pannels of the Engliſh Equipages have ſeldom any thing elſe painted on them. Another reaſon ſeems to appear pertinent; the Engliſh Coachmakers being the entire maſters of the people profeſſing Coach painting, have them totally at their nod, nor dare they launch out into a more expenſive way of paint-

ing

ing the pannels, leſt the Coachmaker ſhould not reap a ſufficient gain by the painting. From this motive, the ſmall expence of painting, gives room to gild the more, and this ſhow of gilding glares ſo in his Employer's Eye, that another five pound is eaſily tacked to the Expence.

Were the Nobility to employ the painter themſelves, then might the works of great Maſters appear on coaches; and till ſuch a period arrives, it is impoſſible to imagine that pleaſing turn will take place, which would prove ſuch a public Entertainment. But we cannot wiſh ſuch a degradation to the Arts, as to ſee a ſuperior Artiſt ſit down and paint Coaches for five Shillings a day and his dinner; Bouchier, &c. were not paid after that manner, or ſatisfied with a few livres a day, while a Coachmaker made a Fortune out of their Works. Till ſuch an hour happens, that the Nobility would gladden the hearts of thoſe Artiſts, by employing them on their own Account, we muſt not expect to ſee other decorations on pannels but Heraldry, or ſome few cordons, or flowers, meanly fan-

cied,

cied, according to what Expence the coachmaker thinks fit to allow out of the Sum he charges to his Employer; and with ſome ſhow in the gilding and varniſhing, will tell you 'tis an elegant and very expenſive affair.

Many attempts have been made to explain this Truth, tho' I believe the Nobility have not yet noticed it, and yet it is an undoubted fact, that the works of a Marlow, Wilſon, Lambert, Catton, Wale, Dale, Baker, Swaine, and a long &c. of great Artiſts, might be ſeen on Coaches, at a far leſs Expence than is paid to the Coachmaker for the preſent futile Paintings. It is recent, that a hundred and eighty Guineas have been charged for the painting of an Equipage: on which, had the eighty Guineas only been laid out by the Coachmaker, would have proved it to be the moſt elegant Voiteur ever ſeen in London. But as theſe, (tho' truths) may yet want a more able pen for the convincement of them, I ſhall conclude this Pamphlet, by wiſhing theſe Artiſts may quickly meet

with their due Encouragements: and ſince the Arts are now patronized by Royalty, that not even the moſt trivial of them may ever lay under that melancholy Degradation of being made ſubſervient to Mechaniſm.

F I N I S.